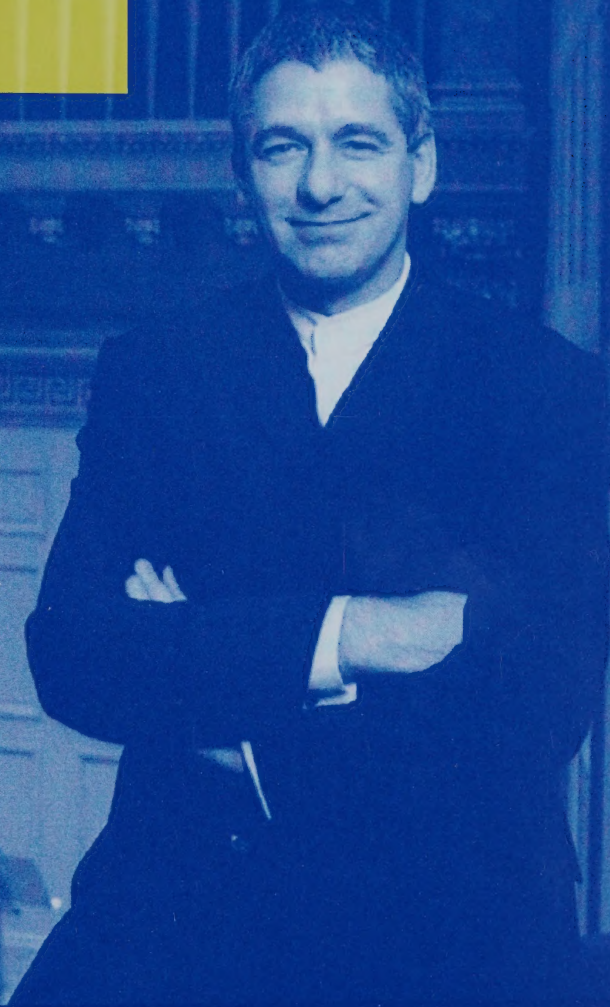


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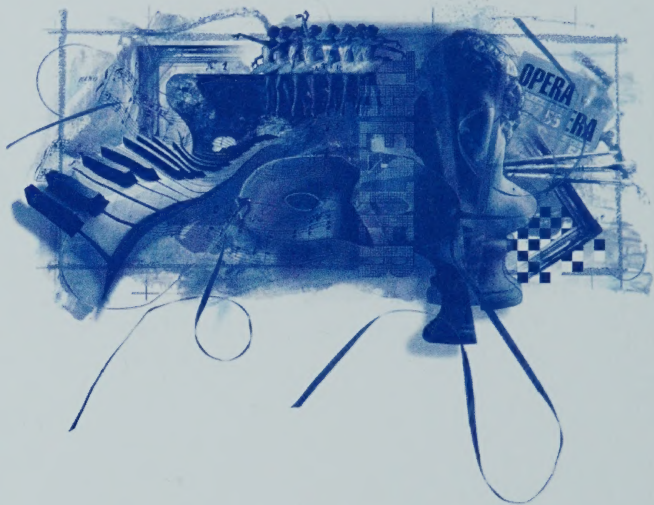
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Rich Warren, Chicago Tribune, 6/1/90.

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Mozart's Final Symphonies

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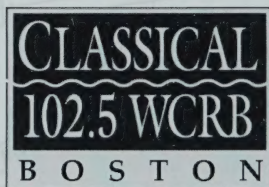
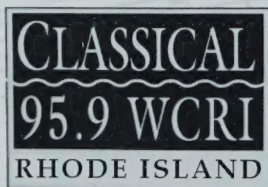
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Sunday, February 10 at 3:00 p.m.
Symphony Hall

Grant Llewellyn, *conductor*

WOLFGANG AMADÉ MOZART (1756-1791)

Symphony No. 35 in D Major, K. 385, "Haffner" (1782)

Allegro con spirito
Andante
Menuetto
Presto

Symphony No. 40 in G Minor, K. 550 (1788)

Molto Allegro
Andante
Menuetto – Allegretto
Allegro assai

— INTERMISSION —

Symphony No. 41 in C Major, K. 551, "Jupiter" (1788)

Allegro vivace
Andante Cantabile
Menuetto – Allegretto
Molto Allegro

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

H&H Program Notes

MOZART'S SYMPHONIES IN A WORLD OF CHANGE

THE political, social, and philosophical revolutions of the second half of the eighteenth century shook to its very foundations the profile of music in the European cultural landscape. By the end of the century, hardly an aspect of musical production and reception was recognisable, with music an object no longer of pure utility, but of contemplation. Musical works had been reconfigured as works of art, and the symphony, like the novel in literature, was the genre that above all epitomised this change. Hardly anywhere is this process more clearly exemplified than in Mozart's career as a composer of symphonies.

Symphonies of the mid century, written for an environment in which music was plentiful, well-crafted, and expendible, served narrowly-circumscribed social functions. Demand for symphonies as backdrops to various public and private occasions, as curtain raisers for plays and operas, as outdoor serenades, and for devotional inspiration in church, was unremitting. Mozart's early symphonies, though to be sure surpassing those of his contemporaries in craftsmanship and character, not to mention the youth of their composer, took their places without protest in this well-ordered arrangement, whether on his grand European tours or at home at the Salzburg court. Only a later fascination, even obsession, with every detail of Mozart's life and works has endowed these early essays with a permanence that would have perplexed their audience and composer alike.

By the time of his last symphonies, Enlightenment faith in the existence of abstract universal laws to provide a rational explanation for all phenomena was giving way to an appreciation of the particularity and individuality of cultural and personal experience. At the same time, music's integration into the fabric of commerce and

the marketplace had radically revised the qualities expected from musical works. Originality, complexity, variety, and individual expression replaced functionality, universality, and quantity as the touchstones of value.

[Mozart's] Vienna symphonies are among the most potent and enduring responses to his new environment, and testaments to his vision in risking so bold a leap.

With his escape from the restrictions of patronage at the Salzburg court, Mozart catapulted himself into this challenging and changing world; his Vienna symphonies are among the most potent and enduring responses to his new environment, and testaments to his vision in risking so bold a leap.

Symphony No. 35 in D Major, "Haffner"

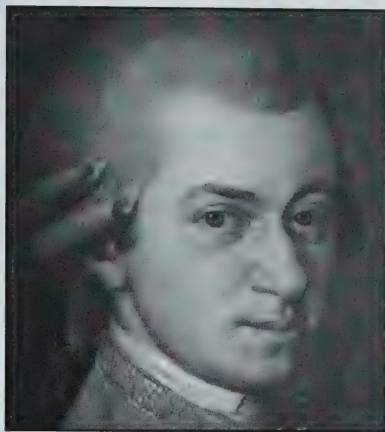
Once in Vienna, demand for all kinds of vocal and instrumental music was almost overwhelming, though Mozart was in the fortunate position of being able to recycle much Salzburg material. So busy was he with composition and performance that when his father, Leopold, wrote to him in 1782 requesting a symphony for the Salzburg celebrations of the ennoblement of Wolfgang's friend Sigmund Haffner, Mozart replied with exasperation: "I am up to my eyes in work . . . and now you ask me to write

a new symphony, too! How on earth am I to do so?" And, though he appears to have worked furiously, sending the score back to Salzburg in installments, it is not clear whether the symphony was actually completed in time. Mozart the pragmatist was hardly likely, however, to leave the symphony languishing in Salzburg, and he repeatedly urged his father to return the score so that he could rework it and have parts copied for a Vienna performance. At the 1783 Vienna concert, which opened with the first three movements of the "Haffner" symphony and ended with the finale, the symphony, even one on so grand a scale as the "Haffner," was still somewhat marginal, overshadowed by the display of Mozart the soloist, as a newspaper reported: "Tonight the famous Chevalier Mozart held a concert ... at which pieces of his already highly admired composition were performed. The concert was honoured with an exceptionally large crowd, and the two new concertos and other fantasies that Mr. Mozart played on the fortepiano were received with the loudest applause. Our Monarch, who, against his habit, attended the whole of the concert, as well as the entire audience, accorded him such unanimous applause as has never been heard of here."

Symphony No. 40 in G Minor

Where earlier symphonies by Mozart and his contemporaries achieved coherence and comprehensibility through a stylistic language and rhetorical vocabulary that was widely understood, the effect of his last symphonies was rooted in an originality, invention, and inspiration that the norms and

expectations of that language could no longer contain. Far from incidental pieces that admitted of complete appreciation at a single hearing, these works challenged, and continue to challenge, the understanding of the listener, demanding repeated attention. At its outset, the G Minor symphony



Wolfgang Amadé Mozart

announces its lack of respect for stylistic convention with an opening that is not only the first to eschew a striking call to attention, but also the first to introduce the accompaniment before the theme that is to give it a purpose. Beginning with so radical a stroke, the symphony enters an entirely new world of intense chromaticism, complex working out and development of abundant ideas, and

newly-explored orchestral textures, that must have mystified yet entranced its first audiences.

Symphony No. 41 in C Major, "Jupiter"

With the dissolution of the strict limitations of stylistic convention came the possibility that the significance of the musical work, even the instrumental work, could reach beyond the realm of the purely musical. Perhaps, for example, the grandeur of the "Jupiter" Symphony (the name appears to have originated in England in the early nineteenth century, though in an 1804 German review, it was the G Minor symphony that received the epithet "a Jupiter"), composed in the year of Austria's recent resumption of war with the Ottomans, was a patriotic gesture. Or perhaps, when Mozart juxtaposes themes that, by association with the stylised musical vocabulary of opera, represent characters of all classes, he is taking up the banner of social revolution. But what

of the most striking feature of the Jupiter symphony, even of his entire symphonic output, the final fugue, where Mozart, with mind-bending virtuosity, combines in dizzying permutations five of the movement's thematic ideas, each with its individual character and referential significance? Surely we can read into this virtuosic display of complex counterpoint more than just a pointed response to critics who had accused Mozart of an overabundance of ideas and a lack of clarity. Perhaps this was Mozart's expression of support for the principles of

equality and universality that underpinned the revolutionary fervour being played out in both America and France.

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British violinist and musicologist Brian Brooks is the newly appointed Christopher Hogwood Research Fellow at the Handel & Haydn Society. You can hear his recent recording of the Bach Sonatas and Partitas for solo violin on the Arts label, and you will soon be able to read his Cornell University doctoral dissertation on the early history of the violin as a solo instrument in Germany.

MOZART, MYTH, AND THE FINAL SYMPHONIES

Myth and legend surround Mozart's last years in Vienna. The narrative of Mozart as the neglected and unappreciated genius, misunderstood and rejected by his adopted city, has, understandably, captured the imaginations of biographers lovers of his music alike. According to the terms of this remarkably resilient narrative, the final symphonies were the products of pure inspiration for the benefit of posterity only, unsullied by association with the need to compose for performance and for monetary reward, or to cater to fashions in taste.

But, much as we would like to believe this story, it fails to stand up to careful scrutiny. Certainly, precise information about the performance of the last symphonies is scarce, and even such information as is available has only been revealed through persistent scholarly inquiry. This scarcity, though, is hardly surprising: the correspondence between father and son that furnished so much information had ceased on Leopold's death in 1787, and the Ottoman wars, along with increased police

control in the face of the fear of revolution, had severely depleted musical activity in Vienna. There are, however, a number of indications that these symphonies were



Mozart, c. 1789-90

written with performances in mind, possibly for a planned tour to England that never materialised; and Mozart's symphonies were almost certainly on the programs for concerts both in Vienna and elsewhere after the composition of the "Jupiter." The patient application of musicological method has also revealed the evidence for a thorough revision of the broader story

of Mozart's supposed fall from grace with the Viennese public. According to this new picture, Mozart may have lacked the opportunity to promote his own concerts, but his music, including his symphonies, suffered no decrease in popularity, remaining, in his last years, very much a part of an albeit curtailed Viennese musical life.

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H&H Artist Profiles

Grant Llewellyn, Conductor



2001–2002 marks Grant Llewellyn's inaugural season as Music Director of the Handel & Haydn Society. One of a new generation of exciting young conductors, Grant Llewellyn won a prestigious Conducting Fellowship at the Tanglewood Music Center in 1985, where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur, and Andre Previn. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. He has appeared as guest conductor with orchestras throughout the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber

Orchestra, SWR Radio-Sinfonieorchester Stuttgart, the Trondheim Symphony Orchestra, and such major British orchestras as the Hallé, Royal Scottish National Orchestra, and Royal Liverpool Philharmonic Orchestra. Also in demand as a conductor of opera, his recent projects have included his debut with the English National Opera conducting *The Magic Flute* in 2000, *Dido and Aeneas* at Spoleto USA, and performances of Handel's *Radamisto* with the Opera Theatre of St. Louis. Over the next two seasons, Grant Llewellyn will debut with no fewer than eight U.S. orchestras, including the Houston Symphony Orchestra, Brooklyn Philharmonic, and St. Paul Chamber Orchestra. Regular appearances with the BBC National Orchestra of Wales bring Mr. Llewellyn back home to his family in Dinas Powys, near Cardiff, Wales. Grant Llewellyn first conducted H&H in April, 1999 in a program featuring English and Italian madrigals.

H&H ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair

Jane Starkman
Dianne Pettipaw
Julie Leven
Sue Rabut Cartwright
Lena Wong
Clayton Hoener
Danielle Maddon
Judith Eissenberg
Mark Beaulieu

VIOLIN II

Linda Quan*
Dr. Lee Bradley III Chair
Barbara Englesberg
Judith Gerratt
Etsuko Ishizuka
Guiomar Turgeon
Anne-Marie Chubet
Julia McKenzie
Krista Buckland Reisner

VIOLA

Laura Jeppesen*
*Chair funded in memory
of Estah & Robert Yens*

Anne Black
Scott Woolweaver
Barbara Wright
Susan Seeber
Joan Ellersick

CELLO

Karen Kaderavek*
Candace & William Achtmeyer Chair

Alice Robbins
Reinmar Seidler
Sarah Freiberg

BASS

Michael Willens*
Amelia Peabody Chair
Deborah Dunham
Anne Trout

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Richard Shaughnessy

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Marilyn Boenau

HORN

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Grace & John Neises Chair
Lowell Greer

TRUMPET

Bruce Hall*
Jesse Levine

TIMPANI

John Grimes

* *principal*

H&H *Timeline*

- March 24, 1815:** The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
- December 25, 1815:** H&H gives its first public performance at King's Chapel in Boston.
- July 15, 1817:** The Society Chorus is invited to perform for President James Monroe. (President Monroe's March is commissioned for the occasion.)
- December 25, 1818:** First complete American performance of Handel's *Messiah*.
- February 16, 1819:** First complete American performance of Haydn's *The Creation*.
- 1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.
- August 2, 1826:** The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall – Daniel Webster, orator.
- June 23, 1833:** The Society gives a benefit concert to aid in the completion of the Bunker Hill Monument.
- January 1, 1863:** The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, Composer of "Battle Hymn of the Republic," is a member of the chorus) – Ralph Waldo Emerson, orator.
- May 5, 1878:** American premiere of Verdi's *Requiem*.
- April 11, 1879:** First complete American performance of J.S. Bach's *St. Matthew's Passion*.
- October 21, 1900:** First H&H concert in the new Symphony Hall.
- December 18-19, 1927:** The Society Chorus performs with the BSO under Koussevitsky to raise funds for the orchestra's Pension Fund.
- December, 1963:** The Society presents the first complete televised performance of *Messiah* for National Educational Television.
- March 28, 1965:** World premiere of Randall Thompson's *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

- 1967:** Thomas Dunn is appointed Music Director of H&H, shifting the focus from solely choral music to a program of early and contemporary choral and instrumental music involving both performing and visual arts.
- 1985:** The H&H Education Program is established to serve young people with limited access to musical performances.
- June 30, 1986:** Christopher Hogwood is appointed Artistic Director, introducing Historically Informed Performances with instruments appropriate to the time period of the piece.
- January, 1988:** Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April 1996:** H&H collaborates with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival.
- March 19 & 21, 1999:** H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.
- March 23 & 25, 2001:** The Society presents the modern-day premiere of C.P.E. Bach's *Hymn of Thanks and Friendship*. The work, presumed lost during World War II, was rediscovered in the summer of 1999 in Kiev.
- April 22, 2001:** H&H celebrates Christopher Hogwood's 15 years of outstanding musical leadership in his final concert as Artistic Director. The concert is broadcast live on NPR's "SymphonyCast."
- July 1, 2001:** Grant Llewellyn assumes the role of H&H Music Director as Christopher Hogwood becomes Conductor Laureate.



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Upcoming Concerts

2001 - 2002 SEASON

Ancient and Modern

Fri., Feb. 22 at 8pm- *NEC's Jordan Hall*

Sun., Feb. 24 at 3pm- *Old South Church*

Grant Llewellyn, conductor

BACH: Motet "Komm, Jesu, komm!"

BIRTWISTLE: *Bach Measures* (1996)

STUCKY: *Partita-Pastorale, After J.S.B.* (2000)

BACH: Motet "Jesu Meine Freude"

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Tavener: Lamentations and Praises

Fri., Mar. 22 at 8pm- *Sanders Theatre*

Sun., Mar. 24 at 3pm- *Sanders Theatre*

Joseph Jennings, conductor

A co-commission by H&H, the New York Metropolitan Museum of Art Concert Series, and Chanticleer. Boston performances co-presented with FleetBoston Celebrity Series.

Members of the H&H Orchestra, together with Chanticleer, the celebrated vocal ensemble based in San Francisco, give the Boston premiere of Sir John Tavener's Lamentations and Praises, based on an Orthodox service for Holy Friday.

Baroque Concertos

Fri., Apr. 5 at 8pm- *NEC's Jordan Hall*

Sun., Apr. 7 at 3pm- *Sanders Theatre*

Grant Llewellyn, conductor

CORELLI: Concerto Grosso in D Major Op. 6 No. 1

HANDEL: *Sonata del Avertura*

VIVALDI: Concerto Grosso in F Major, RV 572

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Handel: Ariodante

Fri., Apr. 19 at 7:30pm- *Symphony Hall*

Sun., Apr. 21 at 3pm- *Symphony Hall*

Christopher Hogwood, conductor

Cast to Include:

Beth Clayton, Ariodante

Curtis Streetman, King of Scotland

Amy Burton, Ginevra

Kendra Colton, Dalinda

Jeffrey Thompson, Lurcanio

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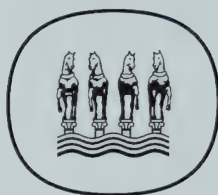
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The George Geyer Fund for Artistic Excellence

In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals.

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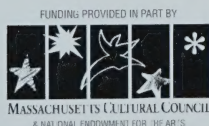
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**In memoriam*



The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.

H&H Educational Outreach Program

UPCOMING EVENTS- *Participatory Youth Concerts*

Our participatory youth concerts offer high school singers the remarkable opportunity to perform alongside the H&H Orchestra in concerts in their own communities.

TUESDAY, FEBRUARY 12 AT 11:00 A.M.

Danvers High School

Featuring Danvers High School and Lawrence High School.

WEDNESDAY, FEBRUARY 13 AT 10:10 A.M.

Brockton High School

With the premiere of H&H Educational Outreach Program composer-in-residence Beth Denisch's "Sorrow and Tenderness". Featuring Brockton High School and North Quincy High School.

THURSDAY, FEBRUARY 14 AT 10:00 A.M.

Boston Latin School

Featuring Boston Latin School and Madison Park High School.

All concerts feature H&H Associate Conductor John Finney with the H&H Orchestra performing choral works of Mozart, including the Sparrow Mass and movements of the Requiem. For more information, call Robin Baker at 617-262-1815.

Pick up a gift for your Valentine at the **H&H Boutique!**



Featuring CD's, books, and a fine selection of clothing and other gifts, as well as new items for the 2001-2002 season, including our H&H Umbrella and H&H Mousepad.

Stop by our booth in the lobby

H&H accepts cash, personal checks, Visa, Mastercard, American Express, and Discover. All proceeds benefit H&H. You can also visit us at the H&H Administrative office in Horticultural Hall, 300 Massachusetts Avenue, Boston (across from Symphony Hall).

Bringing the joy of classical music to children of all ages



The H&H Educational Outreach Program provides opportunities for children to both hear and perform classical music. H&H offers in-school visits and youth concerts to area public schools at no cost, reaching more than 10,000 children each year.

- **IN-SCHOOL WORKSHOPS** feature a vocal quartet and pianist who offer an engaging lesson in music and history, in a format that encourages children to respond to the music and interact with musicians.
- **PARTICIPATORY YOUTH CONCERTS** pair high school choruses with the H&H Orchestra and Chorus for performances in local communities.
- **THE VOCAL APPRENTICESHIP PROGRAM** identifies and nurtures young vocal talent, and provides elementary and high school students with a high degree of personalized training. Providing far more than "singing lessons," the program offers the resources a young singer needs in order to reach his or her full potential, musically, academically, and personally.

For more information, contact Robin Baker at (617) 262-1815.

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H&H Educational Outreach Program

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